



FRONTISPIECE. Size 14½" × 9"

DECORATIVE PANEL OF CHANAR TREE

(lent by the India Office Library)

A beautiful specimen of Moghul painting of the time of Akbar, probably late sixteenth century.

The design represents a chanar tree in autumn tints against a gold background. In the tree a number of startled squirrels, most vividly portrayed, are shown. A huntsman is about to ascend the tree.

The drawing and colour of this design with the detail of every part denote the best period of Moghul art.

EXAMPLES OF
INDIAN ART
AT THE
BRITISH EMPIRE EXHIBITION
1924

With an Introductory and Critical Note by

LIONEL HEATH

(Principal of the Mayo School of Arts, Lahore ; Curator
Central Museum, Lahore)

Foreword by

The Right Hon. the Earl of Ronaldshay, G.C.S.I., G.C.I.E.



THE INDIA SOCIETY
3 VICTORIA STREET, LONDON, S.W.

1925

COLLOTYPE PLATES AND LETTERPRESS
PRINTED AT THE UNIVERSITY PRESS
BY FREDERICK HALL

Printed in England

FOREWORD

THE art of a people possesses a twofold interest. It has a special interest for the artist and the art student of other lands in its method, its conventions, and its technique; and it has a general interest for all cultured persons in that it provides a key to the inner life and thought of the people of whose feelings and aspirations it is the expression. In the case of India this latter interest should make an unusually powerful appeal to the people of Great Britain, for the Indian outlook upon life differs in important respects from that of the West. An educationalist of wide experience, speaking of the Indian boy of the educated middle classes, says of him that 'his mind is highly imaginative and delights in subtleties. He is quite at home in mental speculations which are nearly inaccessible to his western schoolmates'; the average Indian boy of his acquaintance, he adds, 'has a great reverence for abstract truth, and the field of concrete fact only appeals to him as a stepping-stone to the field of abstract thought'.¹

This striking characteristic of the Indian mind has exercised a profound influence upon the literature and art of the country. It has given to its philosophic thought its strongly idealistic trend, and in the sphere of art has resulted in a striving to grasp and give expression to the reality which—according to the idealistic view of the universe—lies hidden behind the appearance of things, rather than to attempt merely to copy faithfully that which is seen with the outward eye. Unless this be understood, it is impossible to have

* ¹ The Rev. T. Vander Schueren, S.J., in a paper entitled 'The education of Indian boys of the Better or Upper class families', read before the East India Association on October 25, 1920

any real appreciation of a great part of the art of India, for this striving by the Indian artist, whether in the pictorial or the plastic arts, to portray ideas rather than things, has been responsible for conventions with which the art of the West is little enough familiar. Failure to realize this proved a fatal stumbling-block—as Mr. J. H. Cousins not long ago reminded us—in the way of no less an art critic than John Ruskin. The art of India, he admitted, was ‘delicate and refined’. But it possessed one characteristic which, he declared, distinguished it from all other art of equal merit in design—it never represented a natural fact. ‘It either forms its compositions out of meaningless fragments of colour and flowings of line; or if it represents any living creature it represents that creature under some distorted and monstrous form. To all the facts and forms of nature it wilfully and resolutely opposes itself; it will not draw a man but an eight-armed monster; it will not draw a flower but only a spiral or zig-zag.’¹ That the Indian artist often made use of unusual, or, as Mr. Ruskin would say, unnatural forms, is true enough; that he did so deliberately is equally certain, and for the reason which I have indicated above. But it is quite untrue to suggest, as Mr. Ruskin did, that Indian art never represents a natural fact. When the Indian artist was called upon to treat a subject realistically he was perfectly capable of doing so. And no better proof is required than is provided by many of the reproductions in this volume. The Indian painters at the Court of the Moghuls were required to make pictorial records of the life of the Court, and the success with which they did so in a long series of finely painted miniatures bears witness to their great artistic skill. It is, indeed, thanks to their ability that the Moghul school of painting, though not wholly in keeping with the spirit of the main currents of Indian art, has earned an abiding place within its temple.

¹ The quotation from a lecture by Mr. Ruskin at the Kensington Museum in 1858 is given by Mr. Cousins in a chapter of his book *The Renaissance in India*, headed ‘Ruskin, the Indian Race and Indian Art’.

In closer accord with the ideals of the earlier periods of Indian artistic greatness is the other great school represented in this volume, known ordinarily as the Rajput school, which flourished contemporaneously with the Moghul school. A lucid description of the different styles of painting which come generally under this term is given by Mr. Lionel Heath in the critical notes which serve as an introduction to the pictures themselves. These notes add very materially to the value of a volume which will, surely, be welcomed by all who have any appreciation of the artistic achievements of India in the past, or are watching with sympathetic interest that 'renaissance of pictorial art in India' of which Mr. Heath makes mention.

RONALDS HAY.

February, 1925.

LIST OF PLATES

DECORATIVE PANEL OF CHANAR TREE. *Frontispiece.*

Plate	I.	STANDING PORTRAIT. Unidentified.
"	II.	A HORSE.
"	III.	HUNTING SCENE.
"	IV.	PORTRAIT HEAD. Unidentified.
"	V.	AN OUTDOOR ENTERTAINMENT. Unidentified.
"	VI.	RAJA HAWKING ON HORSEBACK.
"	VII.	WOMAN AT A SHRINE.
"	VIII.	KRISHNA AND ATTENDANT GOPIS MAKING OFFERINGS.
"	IX.	HUNTING SCENE.
"	X.	SEATED PORTRAIT OF A RAJA.
"	XI.	A COMPANY OF SADHUS UNDER A BANYAN TREE.
"	XII.	LADY AND PEACOCK.
"	XIII.	UTKĀ NĀYIKĀ: A NIGHT WOODLAND SCENE.
"	XIV.	WOMEN AT THE SHRINE OF SIVA.
"	XV.	A SCENE OUTSIDE A PALACE.
"	XVI.	SCULPTURE: BODHISATTWA.

LIST OF INDIAN DRAWINGS

IN

CENTRAL HALL IN THE INDIA PAVILION

<i>No.</i>	<i>Subject.</i>	<i>Owner.</i>
1.	Lovers.	Prof. W. Rothenstein.
2.	Sages under tree.	do.
3.	Monkey making obeisance before Prince.	do.
4.	Figure at door—other figures at window.	do.
5.	Prince smoking—female with torch.	do.
6.	Ascetics (and camel, lion, fawn, &c.).	do.
7.	Monkeys in trees, &c.	J. C. French, Esq.
8.	Woman at a shrine (Plate VII)	Messrs. Luzac & Co
9.	Men and women in a wood.	Prof. W. Rothenstein.
10.	Deity on lotus throne.	do.
11.	Female with fawn under blossom.	do.
12.	Prince and child, lake in background.	Charles Rutherston, Esq.
13.	Lady before shrine.	India Office.
14.	Standing figure and shrine.	do.
15.	Hunting scene (Plate III).	Herringham Collection, Bedford College for Women, London.
16.	Portrait, standing (in monochrome).	India Office Library.
17.	do. (in colour).	do.
18.	Lady with flowers.	J. C. French, Esq.
19.	Prince on couch, with attendants.	Prof. W. Rothenstein.
20.	Warrior on horseback.	do.
21.	Seated Portrait of a Raja (Plate X).	do.
22.	Elephant.	India Office Library.
23.	Four sages.	Prof. W. Rothenstein.
24.	Chanar Tree with squirrels. <i>Frontispiece.</i>	India Office Library.
25.	Standing portrait (Plate I).	Prof. W. Rothenstein.
26.	Hunting scene with elephant.	India Office.

<i>No.</i>	<i>Subject.</i>	<i>Owner.</i>
27.	Combat between elephant and tiger.	India Office.
28.	Lady hawking on horseback.	Herringham Collection.
29.	A Horse-(Plate II).	India Office Library.
30.	Four figures, outline drawing.	Herringham Collection.
31.	Prince and Musician.	India Office Library.
32.	Decorated page of book.	do.
33.	Antelope.	do.
34.	Raja hawking on horseback (Plate VI).	do.
35.	Mounted warrior or deity.	do.
36.	Page of book.	do.
37.	Prince with attendants.	Prof. W. Rothenstein.
38.	Two ladies with attendants.	Herringham Collection.
39.	Decorated page of book (ships).	India Office Library.
40.	Musicians.	do.
41.	Insects.	do.
42.	Prince in howdah on elephant.	do.
43.	Widow on funeral pyre (?).	C. Rutherston, Esq.
44.	Temple in wood, two deities with many heads and arms.	India Office Library.
45.	Krishna and attendant Gopis (Plate VIII).	J. C. French, Esq.
46.	Figure at shrine.	India Office Library.
47.	Lovers, cattle ; castle in distance.	J. C. French, Esq.
48.	Princess with canopy.	India Office Library. (Johnson album 37.)
49.	Princess in moonlight.	do.
50.	Princess under tree.	do.
51.	Prince or deity and two musicians.	do.
52.	Standing figure and five musicians.	do.
53.	Lovers on terrace.	do.
54.	Utka Nayika (Plate XIII).	C. Rutherston, Esq.
55.	Buddha (?) and female figure under snake.	do.
56.	Portrait of a Prince.	Messrs. Luzac & Co.
57.	Monkeys, demons, &c.	India Office Library.
58.	Lovers, &c., in building.	Messrs. Luzac & Co.
59.	Lovers ; lake in distance.	C. Rutherston, Esq.
60.	Seated figure ; attendant with mirror.	Messrs. Luzac & Co.
61.	Monkeys and blue figure on tiger skin.	India Office Library.

<i>No.</i>	<i>Subject.</i>	<i>Owner.</i>
62.	A Princess with attendant.	Herringham Collection.
63.	A Company of Sadhus under a Bānyan Tree (Plate XI).	Laurence Binyon, Esq.
64.	Monkeys, blue figure on tiger skin.	India Office Library.
65.	A Princess.	do.
66.	Unveiling of bride(?).	Prof. W. Rothenstein.
67.	Women throwing others out of window.	O. G. Watson, Esq.
68.	Goddess on fish.	Alfred H. Powell, Esq.
69.	Women at the shrine of Siva (Plate XIV).	India Office Library.
70.	Figure on swing, &c.	Prof. W. Rothenstein.
71.	Rani with musician.	J. C. French, Esq.
72.	Krishna and cowherds.	do.
73.	Lovers and musicians.	Major Sutton.
74.	A Princess with flower.	India Office Library.
75.	Two lovers in pavilion.	do.
76.	Demon in body of bull.	Prof. W. Rothenstein.
77.	A Princess with attendant.	do.
78.	Portrait head (Plate IV).	C. Ricketts, Esq.
79.	Monkeys at play round shrine.	India Office Library.
80.	Monkeys hunting.	do.
81.	Building scene.	C. Rutherston, Esq.
82.	Hunting scene; shooting.	Herringham Collection.
83.	Two pages of the Bhāgavata Purāna.	India Office Library.
84.	A Princess under tree.	do.
85.	Hunting scene (Plate IX).	Prof. W. Rothenstein.
86.	Figures on camels, &c.	do.
87.	Princess and attendant.	India Office Library.
88.	Deity with cobra.	do.
89.	Warrior on rearing horse.	do.
90.	Lady and peacock (Plate XII). *	J. C. French, Esq.
91.	A Princess under blossom.	India Office Library.
92.	Two pages of the Bhāgavata Purāna.	do.
93.	A Scene outside a Palace (Plate XV).	Prof. W. Rothenstein.
94.	Drawings.	do.
95.	An outdoor entertainment (Plate V).	Capt. E. G. S. Churchill.
96.	The Faqir and the Prince	do.

PAINTINGS OF PAST INDIAN SCHOOLS

PREFACE

THE collection of Indian paintings, bronzes, and sculptures exhibited in the India Pavilion of the British Empire Exhibition, 1924, were obtained under the aegis of the Fine Art Committee, to whose interest and energy we are indebted for the representative exhibition of retrospective paintings of the Moghul, Rajput, and Hill Schools, and the selections of the Graeco-Bactrian sculptures and bronzes, and brasses from many parts of India.

At the instance of the High Commissioner for India in London, the following gentlemen were nominated to form a Fine Art Committee for the India Section at the Exhibition :—

Austin Kendall, Esq., I.C.S.

Stanley Clarke, Esq.

Sir Hercules Read, in his capacity as President of the India Society.

Professor William Rothenstein.

William Foster, Esq.

Laurence Binyon, Esq.

In the Palace of Art many examples of the paintings of the modern schools of India were hung, but there was not sufficient space in the gallery allotted to India for the inclusion of the older schools of painting. It was, therefore, decided to hold the Exhibition

of Old Paintings in the Entrance Hall of the India Pavilion, where, on the beautiful Indian walnut-panelled walls, these dainty miniatures of a bygone time could be effectively displayed. The exhibition contained ninety-six paintings, sixteen stone, bronze, and brass sculptures, and sixty-six brasses of figures, animals, and objects, the whole collection being the property of sixteen private owners and public bodies. The exhibition was opened to the public by Sir Arthur Hirtzel before a representative gathering of the India Society Committee, members of the India Society, and art lovers.

When I was requested by the Committee of the India Society to make a descriptive catalogue of the Collection it was their intention and desire to have notes upon all the principal examples of paintings and sculptures; such a work would have been a worthy addition to the publications of the Society, but I regret that circumstances made it a work beyond my ability, for the Collection proved to contain so many fine examples of the Schools represented that to furnish adequate notes upon even the finest was an impossibility in the time at my disposal. It is to be regretted that many of the lenders of these works of art have little information that could lead to the identification of the subjects; and it is largely on that account that I have been obliged to confine myself to the seventeen examples selected for illustration in the present volume.

It is my pleasant duty to acknowledge the arduous work of the members of the Fine Art Committee in obtaining the loan of the paintings and sculptures, and in collecting and preparing them for exhibition. My thanks, and the thanks of all lovers of Indian Art, are also due to the public spirit and sacrifice shown by the private and public owners of the individual works in allowing their treasures to come to the British Empire Exhibition. As a member of the Fine Art Sub-Committee in India I wish personally to thank Professor Rothenstein and Mr. Laurence Binyon for the very tasteful and effective way in which the paintings were hung, and also for the care and discrimination they showed in selecting from so many fine examples the accompanying admirable and representative illustrations.

It is difficult for me to express in an adequate manner my sense of gratitude to Dr. Coomaraswamy for the pleasure and

information I received from his pioneer work on Rajput paintings. If I do not agree with all his conclusions and opinions upon this great School, this does not in any way detract from my admiration of his research, nor does it affect my high appreciation of the value of his contributions to our knowledge of Hindu Art.

I owe a debt of gratitude to Mr. Stanley Clarke for the ready help he has given me in placing at my disposal material leading to the identification of some of the paintings, and also in giving me the benefit of his time and experience.

I am under great obligation to the Indian Exhibition Commissioner, Dewan Bahadar Vijayaraghavacharya, and the Organizing Secretary, Mr. Vincent, for their courtesy and help in arranging for the exhibits to be photographed, and for the use of their staff in the handling, hanging, and dispatching of the exhibits at the close of the Exhibition.

Mr. Lawrence Dawson has most kindly undertaken the revision of the notes I have made, and the correction of the proofs. For his expert literary sense and criticism I am most grateful.

LIONEL HEATH.

THE BRITISH EMPIRE CLUB, LONDON,
December, 1924.

CRITICAL NOTES

IN making these notes upon the selected examples from the Loan Collection of old Indian paintings recently exhibited in the India Pavilion of the British Empire Exhibition, 1924, I have frankly accepted, wherever possible, the titles given by the lenders, as it appears to me to be of small importance to the student or to the artist whether a painting by an artist of a bygone age is called by one name or another. I think it is far more important that we should look at these works of art from a proper angle and with understanding; and to do so intelligently it is undoubtedly of greater importance to know the approximate date than the possible subject of the work, and for this reason I have ventured to make a note of elucidation after the title of a painting if the data available is fairly reliable.

Indian Method of Painting.

Let me first say to those who are ignorant of the old-time Indian artist's methods that in most cases the only pencil used was the brush, with which single implement all the drawings shown here were executed. The miniatures, we must remember, are painted on a scale infinitely smaller in their portraiture than any we are accustomed to in the West; and when we also remember the limitations attaching to the material on which they were painted and the purely mechanical difficulties inherent in work on this scale, we begin to understand and appreciate the breadth of treatment that has been achieved and how this breadth depended upon the elimination of all unnecessary shadow and detail of form. Emphasis and simplicity of line, from being essential characteristics of the style came to be the chief mode of expression of these artists. The limning of their portraits shows to what high excellence this study brought them, and the brush outlines of the Masters of the art show a vigorous directness

that, in their freedom from worrying stipple, is suggestive of a Holbein drawing. The paper available for these miniatures was of the coarsest description, and, in order to obtain on it a surface suitable for fine brush-work, it was coated with white pigment mixed with white of egg or rice-water and afterwards highly burnished; the Kangra painters used thickly coated white, other Schools only a thin wash. Such methods had the effect of limiting the process of working in colour to a drawing-like precision without any accidental blending of colour, and gave the impression of hardness in execution. All the Indian painters of these Schools are, therefore, more properly judged as draftsmen-decorators in little than as painters.

In order to study sympathetically the work of these artists, we have to try to see Nature through the eyes of a child of Nature. In these works Nature is represented with a simple and decorative directness, expressive of all essential forms but rigorously excluding the complex and immaterial; an art that is true to nature, to the artist's ideals, and to the time and country he lived in; in a word, a truly primitive art—without effort, without falseness, and without affectation. In these sophisticated days when, if we are modern, we think it necessary to pretend we are not, and to bring forth works of art notable for the conscious effort of their production, it is very refreshing to study the free expressions of a simpler people uninfluenced by any desire but to express themselves in the most graphic manner possible, and to depict their life, their sports, and their religion in a way so direct that all who see will understand and appreciate the truth demonstrated.

Indian Conventions.

If the student coming fresh to the Indian Schools of painting does not at first either understand or appreciate, it is because of conventions of form and proportion that are foreign to his own traditions; but let him look a little closer and with more attention to constructive truth and he will probably perceive the meaning and intention in most of these conventions. Let him study, for instance, the portraits of these masters of art; the truth of their characterization is obvious, while the beauty of line and form is most admirable; in none of them, whether by Moghul, Rajput, or Sikh, is there any

evidence of the stereotyped or pretty-pretty conventions to be found in lesser artists. An example of the best type of portrait is Plate IV in this volume; few will deny the vigour and beauty of the portraiture.

The Moghul Painters.

The Moghul School of painters, with whom we have chiefly to deal, were fine colourists as they were fine draftsmen; and their painting has the graphic, pictorial quality highly emphasized, while their feeling for decoration and form gives their work a richness of pattern and effect not approached by any of the later Schools. When studying them it will be noticed at once that the artists confined themselves to the simplest possible mode of expression; their line is free and forceful, their form is simple and conventional, and their colour is flat and shadowless; whether the work in hand be a subject or a portrait the same qualities of simplicity and directness are noticeable.

The Moghul painters were employed by the ruler in his immediate train, and were engaged to paint pictures of his battles, sports, durbars, and entertainments; the inspiration for each subject was supplied to them. They had little opportunity of selecting or depicting subjects of a spiritual or subjective character, for neither the atmosphere of the Court nor the camp encouraged this type of work. Their paintings give every indication of the most careful study of actual scenes and actions, and we may be sure that these official artists were completely satisfied if they succeeded in conveying the impression of royal magnificence.

The conventions which are seen to have governed their methods and which handicapped their expression were undoubtedly the result of the painters' environment of stiff formality and customary etiquette; but, added to this, there were certain very definite canons of beauty, having their origin in Hindu laws, which were as binding on these artists as the Greek laws of beauty have been upon their Western brothers. They laid down the correct proportions and pose of a figure, the form of the eye or the hand, the shape of a nostril or limb; and, though they were designed to express specially the superhuman or spiritual, that fact did not prevent their influencing

the more material art of the time. Many writers have expounded these laws, and without the knowledge of them it is almost impossible to understand the conventions adhered to by the artist—they would strike us as being merely eccentric.

In animal representations there appears to be less truth of portraiture, notably in paintings of the horse, and one is led to the conclusion that the artists attached small importance to animals as subjects for study. That this is not the case becomes obvious when we examine their drawings of elephants, deer, panthers, or birds. In the portrayal of all these animals close observation on the part of the artist is almost always evident; slovenly delineation is rare, and the student is delighted by the spirited movement in the wild animals of the chase, by the pattern and form in the birds of the air.

The use of landscape is, in nearly every Indian painting of the periods we are considering, treated as a design to set the human figure—or other subject—off to advantage, or as a decorative pattern of major importance, the animals and figures introduced being of subsidiary interest. The treatment of tree-forms varies from a mere convention of precise and symmetrical growth, as in early Rajput works, to a decorative truth of form and detail that shows the closest and most loving knowledge, delighting and gripping the observer. In the early Moghul paintings bushes, plants, and flowers grow from the ground or cling to the rocks with all the beauty and truth that the most exacting student of nature could desire. A notable example may be studied in our Frontispiece, a fine specimen of early Moghul work.

The beauty of sky and cloud forms, on the other hand, is almost entirely unstudied and unappreciated; in the Persian drawings only is there any understanding of the decorative possibilities of atmospheric effects, and in these the conventionalism is so exaggerated as to make clouds almost unrecognizable as such. The chief exception to the merely decorative use of landscape is in the Kangra School of the late eighteenth and early nineteenth centuries, in some of the best examples of which it is introduced as a background to human figures; and the perspective of form, colour, and tone is delightfully felt and expressed while the conventionalism is only slightly suggested. This treatment is evidently the outcome of

European influence. Amongst the illustrations in this volume we have, unhappily, no very fine example of these latter qualities.

Perhaps the most characteristic and successful art of the Indian painters is that devoted to compositions of large groups of figures of the Moghul period. In these many incidents occurring at different times and in different places are depicted in one painting, a method by means of which it is possible to attain great force and realism and, at the same time, to direct the attention of the spectator to the principal scene. The groups are often severely rigid, as in Durbar scenes; or grotesquely free in action, as in festive scenes; or, in the religious scenes, peacefully attentive. Whatever the subject, the spirit of the story is simply and graphically given with extraordinary force and with a power of line and expression that is immediately convincing. Such a painting is shown in Plate V, which is, perhaps, one of the best paintings of the period that the collection has to offer us.

Rajput Paintings and the Himalayan Hill Schools.

The Moghul paintings are so called, not because they were painted by Mohammedans—for most of the artists were probably Hindus—but because they were inspired by the Mohammedan conquerors and are representative of the Mohammedan people: the other great group of works, that date from the time of the Timurid School of the early fifteenth century till the collapse of the Moghul Empire, which were not only painted by Hindus but were inspired by their own religion, mythology, and manner of life, we call 'Rajput'. Dr. Coomaraswamy, in his admirable volume on Rajput painting, prefers the term 'Rajasthani'; but it means the same thing, viz. the Hindu art of the peoples of Rajputana; Punjab, Delhi, Lucknow, and the Himalayan States paintings he includes in the 'Rajput' School.

Now, whereas the Moghul art as displayed, for example, in the Chinese-Persian illuminations, gives us the secular miniature art of the Court through three or four centuries with distinct methods and conventions easily traceable by the inquiring student, from Hindu art—the national art of the people, having its roots in pre-Buddhist times—no such consecutive development or uniformity of style can

be traced ; the reason being that between the decline of Buddhism in the seventh century and the sixteenth century there is, so far as is known, an unfilled gap in the art of painting. The modern student may acknowledge the ancestry of the Hindu art of the sixteenth century onwards, but he cannot fail to notice the widely different ideals and style in the paintings of Rajputana and, let us say, Kangra.

Rajput, or Rajasthani, paintings; of which there are four examples among our illustrations, have a primitive force of expression, ideal, and colour, and are so much truer to Hindu idealism and religion than the paintings of any other district (with the sole exception of Basohli pictures, with which there is great sympathy in execution), that I prefer to treat of them separately and as distinct from those of the Hill Schools.

Though these artists had the patronage of chiefs and rajas, their works had none of the secular Court effeminacy and show no signs of having been influenced by the Moghul painters with whom they were contemporary. I should say rather that theirs was an art which owed its power of expression, its religious symbolism, and its savagery to its desire to appeal to the indigenous traditions of the Hindu people; in other words, it appears to me to be an exaggerated phase of indigenous art during a period when the foreign art of the Moghuls was most in the ascendant.

The best of these paintings have a decorative artistry that is pleasing in effect owing to their archaic simplicity of expression, to the richness of tone due to the predominance of the primary colours, and to the decorative value of the silhouetted flatness of every part of the picture.

A good many of the conventions of this School were exaggerated and not truly representative of the beauty of Hinduism; and for this reason I am not inclined to give it very much weight in the evolution of Hindu Art. The excessive conventionality of the background trees, which is so great a feature of these paintings, and may be studied in our illustration, Plate VII, is an example of this passing phase, while Plate VIII, the treatment of a Krishna subject of a later period, shows these conventions in a less exaggerated form.

Hill Paintings.

It is very doubtful if the 'Hill' paintings would not be more properly described and grouped together as 'Delhi' paintings. It is possible that there was a certain vogue for painting in Kashmir and Jammu, but I can discover no really indigenous school of painting in Kangra. There is, it is true, a considerable amount of Kangra painting still being done somewhere; but these are chiefly replicas of older works, and, being mere mechanical imitations with all the faults and none of the spirit of the true school, are lacking in any artistic value.

Jammu Paintings.

Of the Hill Schools the Jammu artists may be considered to be the descendants of the Moghuls. They show a very definite Moghul influence and the method of their painting approaches that of their predecessors; they have a character of portraiture in their heads and figures, and they display a greater freedom of execution and pose than do the works of their contemporaries of Kangra. The many points of similarity in the two Schools, however, make it difficult to draw a hard dividing line between them—except, perhaps, in their subject-matter. The subjects selected by the Moghuls show them to have been cultured artists of the Court; those chosen by the Jammu painters are clear evidence that they were artists of the country-side. Both reflect the lives of their patrons, and both appeal to the student of their time, and to the artist.

The more unsophisticated painters of country life have an appeal all their own in their pictures of the mythological stories beloved of a very simple people. The very directness and obviousness of their methods of telling a story convey a clear idea of those for whom they were told. Their paintings of priests, *sadhus*, and *chelas* reflect the people's simple veneration of their traditional religious leaders and teachers, and so on through all the range of the agriculturalist's work and interests we are given pictures that hold a mirror up to nature. A good example of this School appears in Plate IX.

Kangra Paintings.

The Kangra paintings appear to have less direct connexion with any previous School than those called 'Jammu', alike in method, colour, and style. Their mannerism is very marked, both in technique and convention. As I have already suggested, the technique is much affected by their habit of coating the paper with thick white pigment, a method which gives to all the pictures of this School a hard glossy surface which is further emphasized by the light tone of the flesh-painting and the custom of leaving large surfaces of white or pale grey marble in the buildings and terraces. The Kangra painters are fond of mythological rather than of life stories. In the best period of their art their treatment of figures shows considerable grace of action and tender beauty of colour and feeling, while the hills and trees in the backgrounds are less conventionally treated than in Rajput paintings. The costumes are almost entirely of the hill-people—the full heavy skirt with transparent veil for the women, the heavy folds of the men's *choga*. The painting of women predominates, indeed it almost engrosses their attention. Of the mythological subjects the stories of Krishna and his escapades appear most often and they are generally treated with refined reserve, as, indeed, are other love scenes. Plates XII and XIII of our reproductions are good examples of the work of this School.

Necessity for Appreciation and Criticism.

To obtain a proper understanding of the old masters of Indian painting it is necessary to be not only appreciative but also critical. An uncritical appreciation of any period of art is fatal to its influence upon the art of the people, and so to its development. The miniature art we are considering has come down to us through the fifteenth, sixteenth, seventeenth, and eighteenth centuries to the present day by way of Chinese, Persian, Moghul, Rajput, Hill, and Sikh painters, first through illuminated manuscripts, then through the artists of the Courts, and finally by way of private patronage. The illumination period, with its beautiful jewel-like purity of colour and decorated script, affected the early Moghul painters, whose collective work is sometimes referred to as the 'Indo-Persian School'; Court painters thrived through the whole Moghul period, and no doubt

the Rajput School owes its inception to the same system ; while the various Hill painters and the Sikhs owed most of their inspiration and patronage to private persons.

The decorative qualities of Indian paintings were inspired by the Chinese-Persian artists, as was also the beauty of the vivid colouring so noticeable in the earliest painters. We can trace through the Moghul period a slow but sure loss of decorative beauty of line and colour, and an equally sure increase in stereotyped form of figures and raiment, trees and animals. The unbiased critic is bound to notice the secular character of these Moghul miniature paintings, and to marvel that the Hindu painters of this time were unable to express the feeling that is given by the Buddhistic paintings of the Ajanta caves, the Graeco-Bactrian sculptures, or what Coomaraswamy calls the classic Indian sculptures of a later period—with their bold vitality, sensuality, and grace, their passionate interpretation of religion or mythology—and that it was not possible for them to translate these into the terms of the more modern art. It may be admitted that there is not the scope in these miniatures for the bolder qualities that are observable in cave-paintings or sculptures, but this fact does not affect the other fact—that there are fine and delicate notes capable of being expressed in little, and that here these are too often wanting.

During the evolution of the art we see a maintenance of the primitive simplicity of treatment, an extension of realism and mastery of composition, with an added richness of detail and dramatic effect. Throughout the period of Moghul paintings there is one quality we must admire, and that is the graphic power that the artists possessed of placing before us with a stern simplicity unsoftened by sentimentality the noble and the peasant, the religious zealot and the beggar, telling us the story of their lives, their wars, their sports, and their loves. On the other hand, the portrayal of the religious aspect of the lives of the people lacks force. Religious subjects are rarely attempted, and, when they are, we see no passionate conviction ; they are represented on the same cold unemotional plane as are the subjects of sport and war ; in love scenes only do we see an approach to sentiment and emotional passion, but even there to no very marked extent.

In the Hindu art we have been considering there is some passion in depicting both religion and life; but is it in any way comparable with its ancestry of Hindu classic art or sculpture—its nobility of expression, its vigorous vitality, or even its bold conventionality? I venture to think that the most valuable service we can render Hindu painting in little and Hindu art in general, both in the past and for the benefit of the future, is to exercise the greatest discrimination in judging the artistic value of the different periods.

In studying the past we are led to look forward to the future. A renaissance of pictorial art in India, which has achieved a great deal and has immense possibilities, is in being; but it has only just begun. It owes its origin to the Tagore family, and in the paintings of the Tagores and their immediate disciples we see a strong awakening of the Hindu art-spirit. We may speculate as to whether this revival shows only the genius of India or whether, on the other hand, it is to a greater or less extent foreign to the country. One hopes for an advance in boldness, truth, and simplicity; that the renaissance may progress without undue foreign influence; and that the artists of India may rid themselves of that sentimentality of execution which some of the weaker brethren have adopted and which has no place in a truly national art.

Plate I. Size 9" x 5½"
STANDING PORTRAIT. Unidentified
(lent by Prof. Rothenstein)

The inscription on the painting declares it to have been painted by Manohar. Inscriptions such as this added by another hand subsequent to the date of the painting are rarely to be relied upon. It may be inferred from the work that it is of the period of Manohar or early seventeenth-century Moghul.

The painting of the portrait has the fine character and delicacy of this period, but neither the hands nor the figure are up to the same high standard.



Plate II. Size 14" x 10"

A HORSE

(lent by the India Office Library)

If the inscription on the painting is to be credited, this is a portrait of the beloved saddle-horse of Dara Shikoh, painted by Manohar. This places the date about the middle of the seventeenth century.

Although the painting is much damaged, the drawing bears evidence of its being the work of a skilled artist; it is most carefully studied, and shows greater knowledge of the horse than is usual. From the evidence of other paintings by Manohar he was a clever painter of horses.

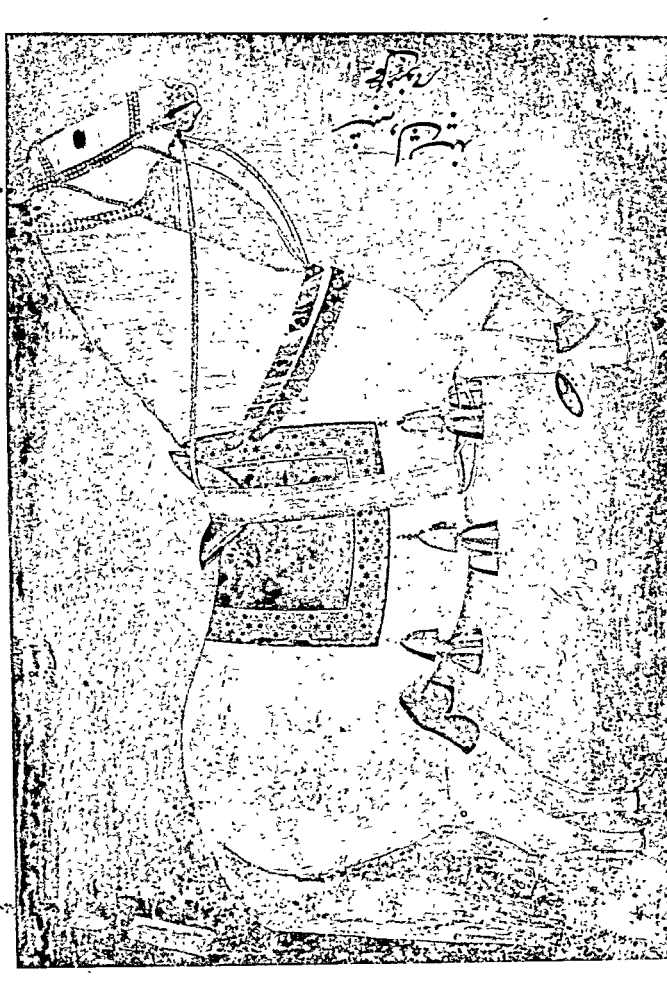


Plate III. Size $11\frac{1}{4}'' \times 9\frac{1}{4}''$

HUNTING SCENE

(lent by the Bedford College for Women from
the Herringham Collection)

An unfinished painting representing Sultan Baz Bahadur, King of Malwa, with the Princess poetess Rūpmati, hunting deer with bows and arrows. The poetess is shown leaning from her horse and catching a buck with her bow to rescue it from the hunter, while the Raja from behind has just shot another buck.

The action and motion is most free and vigorous, and the sketching of the unfinished animals is very spirited.

Moghul painting of about the middle of the seventeenth century.



Plate IV. Size $12\frac{1}{2}" \times 10"$
PORTRAIT HEAD. Unidentified
(lent by C. Ricketts, Esq)

This panel shows a life-size portrait of fine character and drawing. The modelling is less flat than is usual in Moghul painting, which indicates a later period of this school, probably about A. D. 1710.



Plate V. Size $16\frac{1}{2}" \times 11\frac{1}{4}"$

AN OUTDOOR ENTERTAINMENT. Unidentified
(lent by Captain E. G. S. Churchill)

A group of Mohammedan gentlemen, with two Europeans on the left, enjoying musical performances and acrobats. The lower panel represents famous priests, faqirs, and yogis.

This is a fine specimen of later Moghul work, possibly of the reign of Shah Jehan. It shows strong European influence in the copy of an Italian Palace in the background and in the treatment and painting of the lower panel. The drawing of the portraits in the principal group is very fine.



Plate VI. Size $8\frac{1}{2}" \times 7\frac{1}{4}"$

RAJA HAWKING ON HORSEBACK

(lent by the India Office Library)

The characterization of the portrait is good ; the landscape has a realism suggestive of European influence.

An example of late Moghul work.



Plate VII. Size 7" × 5½".

WOMAN AT A SHRINE

(lent by Messrs Luzac & Co.)

Woman and a musician 'doing 'puja' at a Siva Temple.

A Rajput painting of the late sixteenth century, showing the primitive Hindu style of this school, with the excessive conventionalization of the trees and the silhouetted treatment on one plane of all parts of the picture.

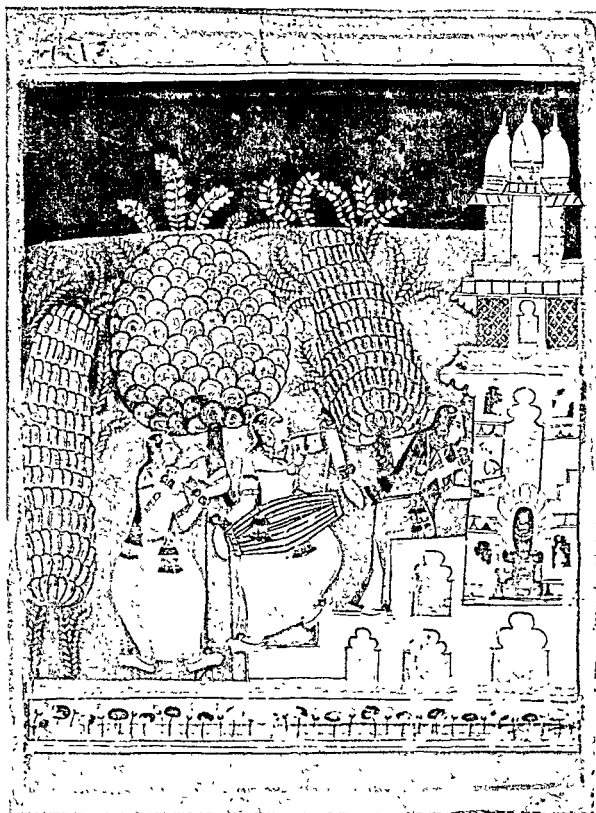


Plate VIII. Size $7\frac{1}{2}'' \times 7''$

KRISHNA, AND ATTENDANT GOPIS MAKING
OFFERINGS

(lent by J. C. French, Esq.)

Krishna is shown seated in a golden chair feeding from the offerings of one of the Gopis; above him is the 'chatri' or umbrella, the symbol of royalty. Stiff conventional foliage, peculiar to this school of painting, canopies his throne. The colour scheme is rich golden yellow and rose against a background of sober green, while the attitudes of the figures and the drawing of the draperies is primitive and conventional. The painting is probably early seventeenth century of the Rajput or Rajasthani school.



Plate IX. Size $8\frac{1}{2}'' \times 5\frac{1}{4}''$

HUNTING SCENE

(lent by Prof. W. Rothenstein).

A primitive representation of men and animals in rich sober colour showing, notwithstanding its stiffness, vigorous action and motion, with a beauty of colour in flat tones giving a fine decorative quality. A painting of the Rajput school, probably late seventeenth century



Plate X. Size $10\frac{1}{4}" \times 8\frac{1}{4}"$

SEATED PORTRAIT OF A RAJA. Unidentified

(lent by Prof. W. Rothenstein)

The evidence of the hair-dressing, the folds of the turban, its pattern and the ornament, point to this being the portrait of a Rajput Prince.

From the style and character and the flesh colour it is not a Hill painting but a Rajput painting, possibly of Lucknow about the late seventeenth or early eighteenth century.



Plate XI. Size $16\frac{1}{2}'' \times 11\frac{1}{4}''$.

A COMPANY OF SADHUS UNDER A BANYAN TREE
(lent by Laurence Binyon, Esq.)

An unfinished painting of the Hill school, probably Jammu of the late seventeenth century. It shows a strong influence of the Moghul painters, both in the rock background and in many of the head paintings, and also in the form of the draperies. The drawing of the Banyan tree in the background is very fine, but that of the smaller tree, the Pipal, is unfinished.



Plate XII. Size $9\frac{1}{4}'' \times 7''$

LADY AND PEACOCK

(lent by J. C. French, Esq.)

A lady and her maid stand in a Palace garden feeding a peacock while she awaits her lover. Dr. Coomaraswamy describes a similar subject as Madhu Madhavi Ragini, a musical mode of the Ragmalas, or garlands of songs.

This is a fine specimen of the Kangra School, probably of the late seventeenth or early eighteenth century. It has less stiffness and more beauty of design than many examples of this school. The grace of the figures and the freedom of line of the plantain trees in the background are noteworthy.

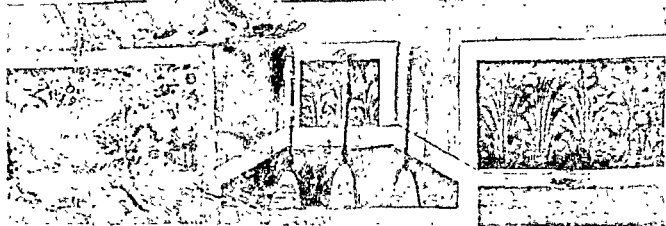


Plate XIII. Size 8½" × 5"

UTKĀ NĀYIKĀ; A NIGHT WOODLAND SCENE

(lent by C. Rutherford, Esq.)

There are many Nāyikā stories beloved of Indian painters. In this the heroine is represented as waiting for her lover upon a bed of leaves conventionally treated; a deer and birds attend her; in the foreground is water.

A Kangra Hill painting, probably late eighteenth century.



Plate XIV. Size $8\frac{1}{4}'' \times 5''$
WOMEN AT THE SHRINE OF SIVA
(lent by the India Office Library)

A very typical late Kangra painting showing an accuracy of perspective not seen in early work of this School, of which the graceful delicacy is well exemplified.

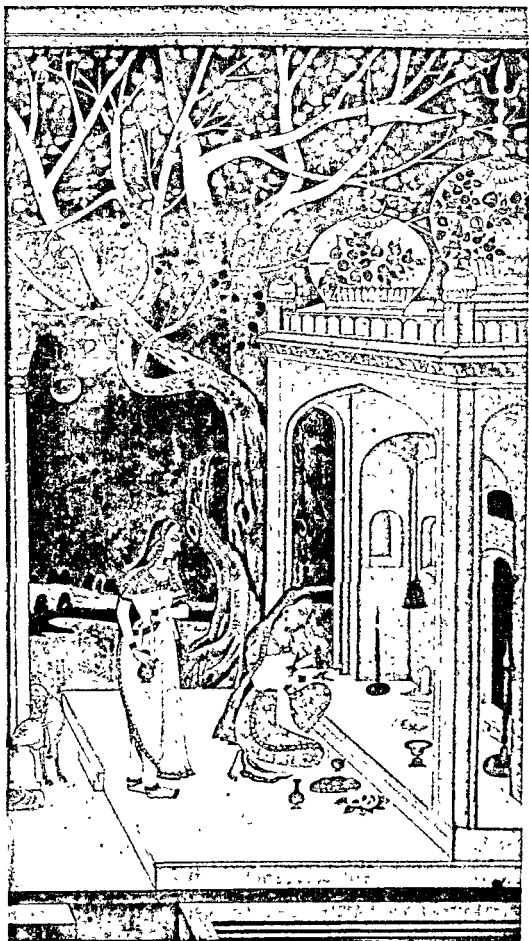


Plate XV. Size 13" x 9½"

A SCENE OUTSIDE A PALACE

(lent by Prof. W. Rothenstein)

An unfinished drawing showing a scene from the *Ramayana*, in which Rama is depicted bending the bow, having bent the bow, and finally being garlanded by Sita for his prowess. Princes and attendants are shown in the background. It is an interesting example of the process of constructing a Kangra painting; the date is probably late eighteenth or early nineteenth century.

SCULPTURES IN CENTRAL HALL

Plate XVI. Sculpture.

BODHISATTWA

(lent by G. T. Eumorfopoulos, Esq.)

This is a fine example of Graeco-Bactrian sculpture from Gandhara.

It is described by the owner as 'Buddha', but it may be pointed out that the Buddha is never represented as wearing jewels nor anything more than a single garment.



INDIAN BRASSES

(These brasses were collected by Mr. C. W. M. Hudson, I.C.S. (Retired), in the Bombay Presidency.)

No.

Subject.

1. A copper plaque of Virabhadra (Central India).
2. Another plaque of the same subject (South-Indian).
3. Five-sided plaque of Parvati.
4. Part of a Nepalese prayer-lamp, with a representation of the celestial Bodhisattva Avalokita in his eleven-headed form.
5. A large elephant, without stand.
6. A mounted figure used by a well-to-do Bhil for ancestor-worship, with four small figures in front.
7. An elephant on wheels.
8. A large, fully accoutred, riderless horse. This was an offering to the God Mailar.
9. An old, hooded serpent head on a stand of serpent folds.
10. A carriage and pair of horses.
11. A copper Ganapati, with Shakti on left knee, and five pairs of arms.
12. Another Bhil mounted hero with a figure in front.
13. A dated Jain brass image of a Tirthankara, the date corresponding to A. D. 1678. It represents Mahavira the founder of the Jain religion.
14. A copper and brass Garuda, the *vahana*, or vehicle, of Vishnu.
15. A set of three figures enthroned of Virabhadra, his wife Parvati, and Daksha.
16. A copper Garuda. *South-Indian work.*
17. Krishna dancing. Of copper with delicate brass ornamentation.
18. A Pandan.
19. A mango-shaped powder-flask.
20. A pair of lion-shaped legs. These probably belonged to a tripod stand.
21. A mirror-case, with Vishnu engraved on one side, and his spouse Lakshmi on the other.
22. A pair of lacquered masks with conical caps, representing Parashu-Rama and Yellamma.

No.

Subject.

23. A flawless hollow female head of Gauri.
24. A hollow male head—Mahadeva.
25. A four-inch group in copper of the slaying of the buffalo demon by Durga-devi.
26. Same subject, copper and brass, the goddess having four pairs of arms.
27. A crude rendering of the same subject in brass.
28. A crude seated image of Parvati.
29. A foot-scraper (*vajri* in Marathi), the handle consisting of two elephants.
30. A temple bowl with Shaiva emblems on the rim.
31. A Garuda lotus.
32. A tortoise lotus.
33. Five fishes. One celebrates the Matsya avatara, or fish incarnation of Vishnu.
34. An image of Vishnu.
35. A mutilated Jain votive offering.
36. A roughly made slender image of Khandoba.
37. A naked image of heavy bronze, with mutilated feet. This image resembles that of Parswanatha, the 23rd Tirthankara, and seems to be South-Indian work.
38. Hanuman, or Maruti, on one side, and Garuda on the other, of a double image.
39. A crude old image of Shiva, cast in one piece with the throne (*asana*).
40. A copper plaque of repoussé work, the subject being Virabhadra.
41. A somewhat rough seated image of Ishvara or Mahadeva.
42. A female figure on a stand: probably Rambha, an Apsaras, or nymph.
43. Gandabherunda, surmounted by a Yali, a sort of lion. The former was a mythological bird with two heads. From each beak a little elephant was suspended, but one is missing, and one hangs from the right paw of the Yali. Both preyed on elephants.
44. The goddess Ambika. This is dated, the date corresponding to A.D. 1658.

No.

Subject.

45. A lady with a lamp, on an elephant.
46. A similar figure, sliding into a niche.
47. A tiger from a shrine in the Dharwar district.
48. A South-Indian circular lamp with repoussé ornament, showing Gaja-Gauri.
49. A solid copper *arghya-patra* (boat-shaped vessel).
50. A pair of nut-cutters with male and female figures for handles.
51. Another pair, more decorated (South-Indian work).
52. Two *sruva* or spoons.
53. A large receptacle for *Chunam*.
54. A thin brass plaque of Khandoba and Malsara.
55. A horse for a lotus, which is missing. This is an old piece probably connected with the worship of Khandoba.
56. An elephant lotus with petals complete.
57. A riderless horse on pedestal: an offering to Mailar.
58. A crude old figure of Khandoba on a horse.
59. Mounted four-armed Khandoba with Malsara.
60. An image of Khandoba (without horse).
61. Another Khandoba.
62. A fourfold Jain votive offering made of stone. Perhaps connected with Sravana Belgola in Mysore.
63. An image of Lakshmi with discus.
64. A seated image: Devi, or Kali.
65. A standing image of Vishnu.
66. A standing image of Vishnu with discus, ringed club, conch shell, and (?) lotus in his four hands, and with Lakshmi seated below.
67. A Nandi lotus. The petals are missing.